

K S Radhakrishnan

SCULPTING WITH LIGHT & DARKNESS

Curated by Ina Puri

The logo for Kalakriti Art Gallery, featuring a stylized white square icon with a black 'K' shape inside, followed by the text 'KALAKRITI art gallery' in a sans-serif font.

KALAKRITI
art gallery

9 NOVEMBER - 31 DECEMBER '25
SUNDAY - SATURDAY
11 AM - 7 PM

KALAKRITI ART GALLERY
PLOT 8-2-465/1, ROAD NO 4,
BANJARA HILLS, HYDERABAD



'SCULPTING WITH LIGHT & DARKNESS'. A 3 Person Sculpture Show at Kalakriti Gallery.

In this exhibition, we look at three contemporary art practices that represent the political, philosophical and metaphysical, the unique perspectives juxtaposing diverse realities that constitute our world.

The selection, acquired from the three outstanding sculptors over the last year, invite the viewer to act and interact with their narratives. The contours of their works come from deep engagement with their art, as well as experimentation and craftsmanship.

In the creative process, the distinctive practices draw from memories, traces of life, histories and collective memories. The show aims to look beyond the immediate realities and encompasses multiple implications involving the greater human predicament. We explore ideas to see if boundaries could collapse and if humankind can coexist spanning different geographies and histories.

KS Radhakrishnan, LN Tallur and Sumakshi Singh present their recent works, together for the first time. Their methods and artistic oeuvre are very different but in their responses to critical issues, there is an underlying synergy that is present, layering the work with greater depth and meaning.

Ina Puri
Writer, Art Curator, Collector

Sculpting taught me the importance and relevance of 'looking around' though 'looking back' is unavoidable. – KS Radhakrishnan

KS Radhakrishnan is a sculptor and bronze has remained his prominent medium for a long time. He was born in Kottayam district of Kerala in 1956. Radhakrishnan went to Santiniketan in 1973-74 to pursue BFA in Sculpture from Kala Bhavana, Visva-Bharati University. He completed his MFA in the year of 1981 and very soon was awarded with a research grant by Lalit Kala Akademi, Delhi to work in Garhi Village. Since then has had more than fifteen solo shows including Mapping with Figures the Evolving Art of KS Radhakrishnan at National Gallery of Modern Art (Bengaluru), Centre des Bords de Marne, LePerreux-Bry-sur-Marne (France), Lalit Kala Akademi (New Delhi) and Birla Academy of Art and Culture (Kolkata) amongst others. Among the numerous group shows at which his works have been exhibited are the National Exhibition at New Delhi (1980); Triennale India (1990); Salon International de la Sculpture Contemporaine at Nouveav Forum des Halles, Paris (1995); Hippodrome d'elongchamp, Paris (1996); Espace Michel Simon-Noisy le grand, France (1996); Beijing Biennale (2012). From 1980's onwards Radhakrishnan has installed open air sculptures across the country and abroad including at the TMI foundation, Cotignac, France.

The two major themes/motifs of his works are the male and female figures Maiya and Musui which represent the anima-animus, the primary anthropomorphic archetypes. These works are his meditations on migration, history, nostalgia and memory which have a direct engagement with the public sphere. He renders a sensuous quality to his works by deploying extraordinary body movements of his figures. He has curated the exhibition Ramkinkar Bajj – A Retrospective at National Gallery of Modern Art, New Delhi, Bangalore and Mumbai, where a book titled Ramkinkar's Yaksha Yakshi written by him was released. In 2019, he curated an exhibition, 100 Years of Kalabhavan – Pillars of an Artscape at Kala Bhavana, Santiniketan. In 2022, he curated – Somnath Hore a centenary exhibition at Arthshila, Santiniketan and at Emami Art, Kolkata. He worked on a well-documented book on Somnath Hore on the occasion of centenary exhibition. Radhakrishnan curated another exhibition – Iti, Satyajit Da, Letters to a friend from Satyajit Ray at KCC, Kolkata. He has curated the exhibition and accompanying book Vision and Visuals: Jatindrakumar Sen's Illustrations for Parashuram's Stories (2023) at Arthshila, Santiniketan. In 2023, On the Open Road – A Retrospective Exhibition of Radhakrishnan was held at Bikaner House, New Delhi. Radhakrishnan is a distinctive and appealing presence on the modern Indian sculpture scene. He lives in Delhi with his wife and son.





The Home is Us
2024

Bronze
24 x 24 x 17 inches







Fullness of the Void
2024

Bronze
24 x 23 x 11 inches







LIGHT AND DARK

Most of these sculptures are a part of a series I have been engaged in for a long time. They consist of tiny, interlinked human figures, which are always 'becoming': at times they form the ephemeral scent or smoke from my childhood utensils, at other times they are transmuted into our thoughts and emotions.

These figures emerged in the context of my studio in Chhatarpur, around which the dwellings of migrant workers kept increasing over the years. They came to the capital wanting to survive, seeking a better quality of life. This reaching out to better one's being – materially, emotionally, socially is a general human condition. I have great compassion for this desire and struggle to ascend, and the endeavour to face the inevitable descent. I have cast hundreds of thousands of these little figures who have become a medium for me. Indeed, they are both the medium and the message.



Yet, I am also fascinated by that liminal threshold where each meets the other. Do they transform each other? Do light and dark themselves take on different meanings? I always want to explore these indefinable moments, for this is what being human is made of.

In one sculpture, a home made of pure light is sheltered under the dark roof tiles. The 'darkness' is protective, a soothing place of safety, like the inside of a quilt in which we go peacefully to sleep at night. In another work, the golden movement of a boat plays

Interplay

The interplay of opposites like light / darkness or ascending descending has always fascinated me. In the first glance, it is easy to see the association of 'light' with the good and the desirable, and 'dark' with the unwanted and feared.



The Content is free of the Container
2024

Bronze
36 x 21 x 17 inches








Smooth of Sailing Boat
2024

Bronze
24 x 20 x 14 inches





 F. S. Pashchukhin
Branches of Spring Breeze, 2020
Bronze
26 x 20 x 18 inches

on a dark wave. It is in the nature of waves to ascend and descend; what may appear to threaten is also what carries the boat ahead. In yet another work, tiny figures emerge ephemerally out of a pot, like smoke. But seen differently, they can also appear as if being inexorably pulled into the void-like space.

In the 'Kuppi' lamps of my childhood, we captured the flame inside the lantern, but the flame reached outwards and spilled all over in the form of light. Thoughts emerge from the head; and inevitably there is a mix of light and dark in them. There is a cubical order with a concave face inserted within. It is darker, and yet seems to emerge out from the golden light, made of the little figures, around it.

This optical illusion, this interplay, where opposites meet and transform each other, is the undefinable focus of all these sculptures.





Smooth of Sailing Boat
2024

Bronze
24 x 39 x 9 inches



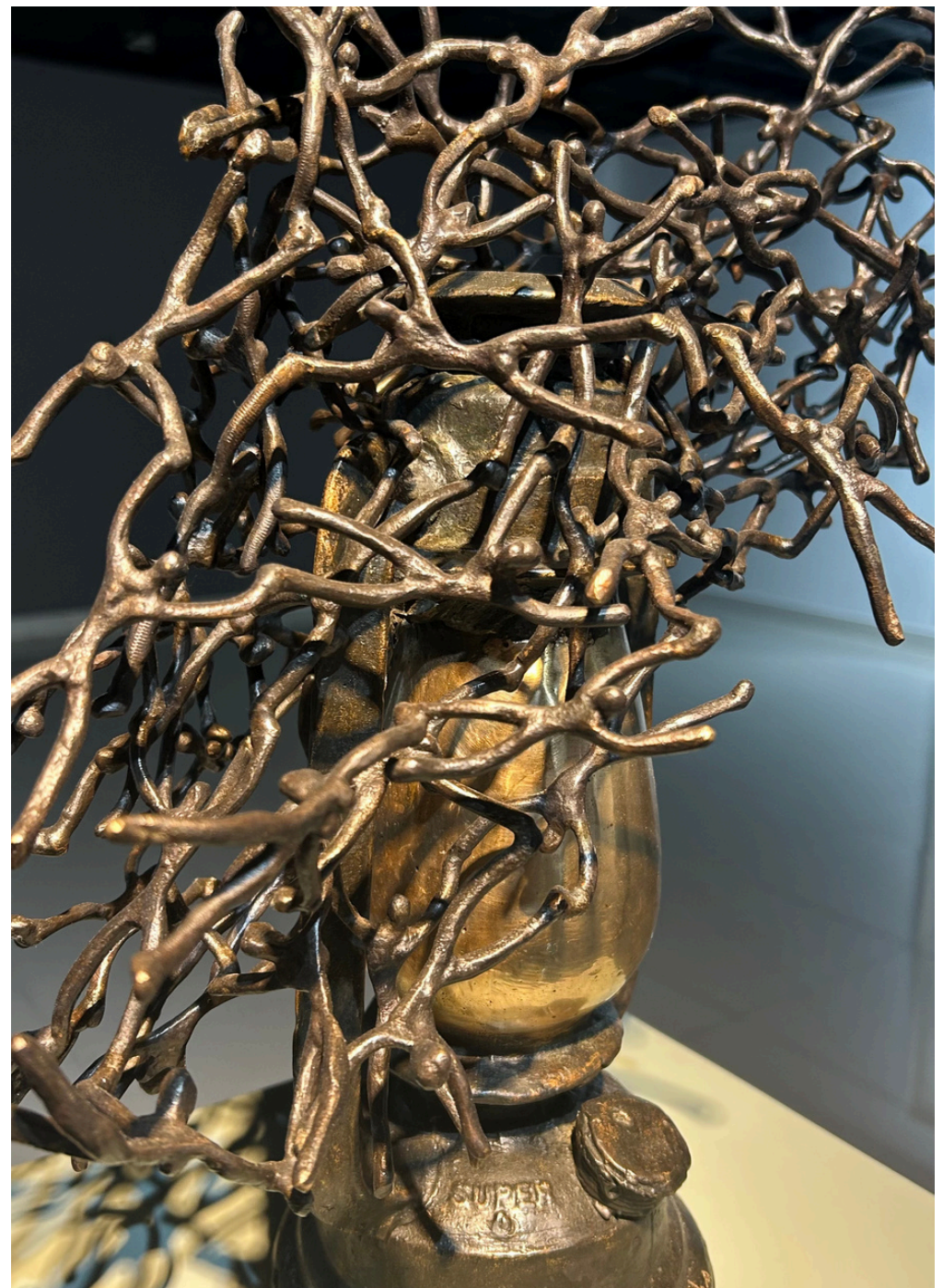




Moths
2025

Bronze
20 x 18 x 9 inches







Thought Process,
2019

Bronze
13 x 25 x 16 inches







Rekindled Kuppi
2017

Bronze
14 x 15 x 17.5 inches

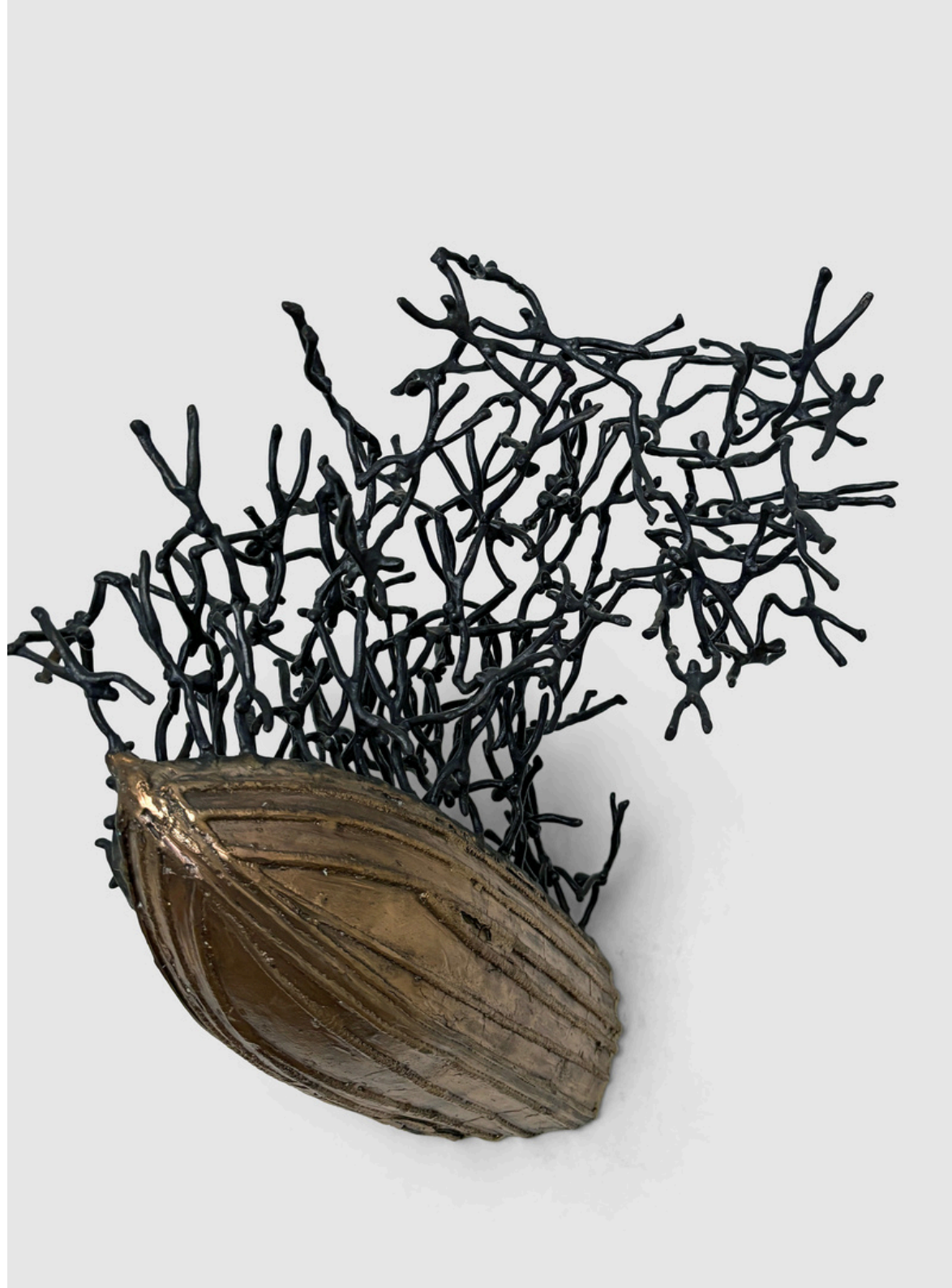






Halfway Through - 3
2024

Bronze
18 x 17 x 13 inches







Dissolving a Cubical Order
2015

Bronze
11.5 x 12 x 16 inches





About Kalakriti Art Gallery:

Established in 2002, Kalakriti Art Gallery is one of South India's leading art spaces, dedicated to showcasing a wide spectrum of artistic practices from the region and beyond. Founded by Rekha & Prshant Lahoti, Over the past 23 years, the gallery has built a strong reputation for its commitment to both contemporary and modern Indian art, presenting works by established masters, post-independence pioneers, and emerging contemporary voices.

Spanning 7,500 square feet, Kalakriti has hosted numerous groundbreaking exhibitions, featuring stalwarts such as Jogen Chowdhury, Thota Vaikuntam, K.G. Subramanyan, Shuvaprasanna, Orijit Sen, Avijit Dutta, and Vinita Karim, while also championing younger contemporary talents including Anupama Alias and Priyanka Aelay. The gallery has also introduced several international artists to Hyderabad for the first time.

Beyond exhibitions, Kalakriti actively fosters dialogue and scholarship through talks, panel discussions, workshops, book launches, film screenings, and artist interactions. The gallery regularly collaborates with institutions such as Alliance Française, Goethe-Zentrum, and the University of Hyderabad, and has participated in national and international art fairs including the India Art Fair, New Delhi, and the Kochi-Muziris Biennale.

Kalakriti has also been at the forefront of public art initiatives in Hyderabad, with projects such as the Street Art Project, the IKEA India Underpass Mosaic Mural, the IKEA India Median Sculpture, and the iconic LOVE HYDERABAD installation.

In 2003, with the vision of enriching Hyderabad's cultural landscape, Kalakriti founded the Krishnakriti Foundation, its philanthropic arm. The Foundation organizes the annual Krishnakriti Art and Culture Festival, supports scholarships such as the Krishnakriti French Scholarship, and conducts art camps, residencies, and public art projects, advancing the pillars of art, culture, and education.

Kalakriti also houses one of the largest private collections of antique maps and vintage photographs of South Asia, preserved under the Kalakriti Archives (KA), offering a valuable visual record of the subcontinent's cultural history. Its initiatives further extend to The Gallery Café and Art Café, blending art with hospitality, lifestyle, and culinary experiences.

Over two decades, Kalakriti has remained steadfast in its mission: to promote diverse artistic perspectives, expand the cultural narrative, and build enduring platforms for Indian art on both national and international stages.

Kalakriti Art Gallery

